

Ex/ENG/PG/F1/2024

MASTER OF ARTS EXAMINATION, 2024

(First Year, Second Semester)

ENGLISH

PAPER : ENG/PG/F1

(Indian Writing in English Optional Course)

Time : Two Hours

Full Marks : 30

Answer ***any three***. All questions carry equal marks.

1. (a) There have been several phases in the development of Indian Writing in English. Examine the features of any features of any one phase with specific reference to some of the texts of that phase.

(OR)

- (b) Discuss any two novels (apart from those done in the course) in the form of a debate regarding their claim as Indian Writing in English.
2. (a) Would you agree that the inclusion of the Skeffington Coffee estate and Gandhian philosophy in *Kanthapura* followed the “note of civilization crisis and intellectual cosmopolitanism in Europe” that “these decades sounded”?

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[Turn Over]

(2)

(OR)

(b) “This was and still is the ordinary style of our story-telling. I have tried to follow it myself in this story.” Is this statement by the author in the Foreword to the novel justified by the text? Answer with specific references to the text.

3. (a) “Jethamoshai, she cried. We have come home at last.....” Discuss how this statement connects to the titles of the two sections and their various thematic connotations in *The Shadow Lines*.

(OR)

(b) “Mayadebi and my grandmother began to laugh, hugging each other. Nothing’s upside down, said my grandmother.” Explain how this realization of the two characters mentioned becomes gets tied to the notions of nation and nationality in the novel.

4. (a) “The one characteristic of my plays which I can legitimately boast of, is characterization.” Do you agree with this comment by Vijay Tendulkar? Justify your answer with specific references to the characters of the play *Silence! The Court is in Session*.

(OR)

(b) “Therefore this court hereby sentences that you shall live. But the child in your womb shall be destroyed.” Comment on this statement with reference to the play’s representation of middle-class society and its hierarchical and hypocritical positions.

(3)

5. (a) How far is it possible to reconcile the schism between Sarojini Naidu’s political and poetic personae? Examine with close reference to her poems and political speeches.

(OR)

(b) “The writings by Indian women poets of the sixties is a microcosmic show of the diversity present in Indian English poetry.” Discuss.

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